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silken sheep, of Baron Leys, of Blaise Desgoffe, of Jules Goupil or even of two goats by Rosa Bonheur, or of Hugo Salmson or Otto Von Thoren, or the American Frank Millet, or James Hart. Tissot has "London Visitors," and Frith is represented, and Sir John Gilbert, Thomas Hicks, Wordsworth Thompson and Edward Gay in a fine Westchester County scene. Here are Weeks, Roybet, Cæsar DeCock, Artz, Thomas Hill, Defregger, Clays, Conture, the Achenbachs both, Vollon, and so on to one hundred and sixty-four numbers, besides some good marble sculptures, among them Hiram Power's well-known "Prosperine."

Eastman Johnson's full-length portrait of Mr. Layton is a strong work, and the honored patron of this noble museum stands there for all time surveying that of which he may well be proud as we all are.

JAMES WILLIAM PATTISON.

ON SOME MINIATURES, BY MISS MARTHA S. BAKER



MISS DOROTHY VANDERPOEL

Of all objects of art and adornment in the home none finds a nearer place with the appreciative than a beautiful miniature. Unlike the life-sized portrait in oil that stares all comers in rudeness out of countenance, with the suggestive inquiry, "Who is this intruder?" the miniature invites and draws one to it, the translucent and opalescent tones fascinate and make us reluctant to remove our gaze. The ivory, warm, creamy and semi-polished, delicately glazed with dainty touch into soft transparent chromatic grays,

breathes as of some perfumed flower in the form and countenance of some fair being. The miniature, of all forms of portraiture, is the most intimate; it is for the individual; it carries with it a spell of romance from its very intimacy, and hence figures often in romantic literature and poetic lore. Miniatures have received but slight attention on the part of our artists, many claiming lack of knowledge of the requirements. The requirements artistically or intellectually in a work of art are always the same; it is technically that they vary



FROM AN OLD
DAGUERRETYPE



MRS. JOHN R. KEY



MISS ELLEN WALSH



MISS OLGA OLDBERG

with change of implement and material. A light, dainty touch, exquisite tenderness in color and tone, and character in form and action are the elementary requisites for achieving success in the art of painting on ivory.

It is the realization of these requirements that gives the miniatures by Miss Baker their high artistic value. Through the haze of opalescent tones one distinguishes the strongly interpreted character of



MISS EMMA LOU GIFFIN

her sitter, combining the utmost delicacy of color treatment with forceful understanding of form. Her severe academic training, added to her diversity of insight in seizing with equal readiness the charm of color in babyhood or the strongly marked head of old age, mark rare resources in the painting of portraits. Miss Baker's miniatures are more than mere ornaments; they are true portraits in the highest sense, though the consciousness is never absent that they are portraits in miniature and must possess their every artistic and technical quality. Not the least interesting fact about Miss Baker's career is that artistically she belongs exclusively to Chicago, never having studied else-

where than at the Art Institute. The appreciation of Miss Baker's talent and ability on the part of the institute authorities led, several years ago, to her filling a position as instructor there of drawing, which she still holds. Miss Baker is now occupied with a number of commissions as the outcome of her recent exhibition of miniatures.

J. H. VANDERPOEL.



MOTHER AND CHILD



MASTER VIRGIL OLDBERG

[These miniatures are at present on exhibition at the Loan Collection of Portraits—Academy of Design, New York.—Ed.]